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for

May, 1939

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Vol. II

Record Reviews for May, 1939

No. 5

BY R. D. DARRELL

D'Albert: Scherzo, Op. 16, No. 2 & Shostakovich: 3 Fantastic Dances, Op. 1. Eileen Joyce (piano). 2 sides, 12" imported disc, No. P-E11391, price \$2.00.

The talented Australian-British pianist appears again with one of her unusual discs devoted to material well off the beaten track. Eugen D'Albert's Scherzo was once recorded by the composer in ancient acoustic days (PD-62338*), but of course it has been out of print. Miss Joyce was the first to record the sly little dances (C major, G major, C major) by Shostakovich, but she was beaten to the American market by Grace Castagnetta in Timely's Album of Fantasias reviewed last month. The present versions have the greater polish and virtuoso flair; indeed both sides of this disc reveal anew the fluid technique and velvety touch that have established Miss Joyce's fame so securely in England. As *The Gramophone's* reviewer wrote of the Scherzo: "Had D'Albert heard Miss Joyce's dexterous and sparkling performance he might—had the position again been vacant—have made her his eighth wife!"

Arensky: Trio (Violin, 'Cello, Piano) No. 1 in D minor, Op. 32. Henri Temianka, Antoni Sala, Eileen Joyce. 6 sides, 3-12" imported discs, Nos. P-E11386/8, price \$6.00 the set (plain 3-pocket album 50c additional).

Miss Joyce also stars here, this time as the most brilliant member of a skillful ensemble, in giving us the first complete recording of the once highly popular Arensky Trio (it is hardly necessary to say First Trio, the second is scarcely known). Hearing this fluent, romantic, but always scintillating work it is easier to understand the high favor it used to hold than its present (comparative, at least) neglect. It is not great and may not even be first rate music, but it's mighty appealing in its fresh and not too obvious melodiousness, and as set forth so persuasively and warmly here it makes a set that should be a best

seller in the chamber repertory. As a bridge between that and light symphonic audiences it is unexcelled.

Arne: Where the bee sucks; Peel: The Early Morning; & Eccles: A Song in the She-Gallant (arr. Bernard). Elisabeth Schumann (soprano, in English) with piano accompaniments by Leo Rosenek. 2 sides, 10" imported disc, No. G-DA1668, price \$2.00.

It is a little strange to find Mme. Schumann turning from German *Lieder* to British airs, but she sings as deftly as ever and her English diction is surprisingly good and even more surprisingly managed with no feeling of constraint or effort. Of the two old airs, the better-known is Dr. Arne's setting of a lyric from *The Tempest*, unavailable on discs in a solo version since the withdrawal of the Scotney disc (G-E494). No arranger's name is given although one has obviously touched it up a bit. The other is credited merely to "Eccles, arr. Bernard," but I assume that the composer is John Eccles (c. 1650-1735), a brother of Henry, bits of whose chamber works are represented on records, and a notable composer in his day of theatre music. The third song, by Gerald Graham Peel (1877-1937), best-known for his *In Summertime on Bredon*, is not out of place in its distinguished company: a poignantly moving lyric that reveals both Mme. Schumann and British Song at their best.

Aubert: *Le Cheval de Bronze—Overture*. London Philharmonic Orchestra conducted by Constant Lambert. 2 sides, 12" imported disc, No. G-C3061, price \$2.00.

Mr. Lambert has recently begun a series of recordings as a conductor, devoted largely to contemporary British works and older light overtures. Among the latter are several Aubert works of which this *Bronze Horse* is the first to reach these shores. A modern version is needed, for those by Goossens (G-C1997) and Godfrey (C-DX69) date

back several years, and Lambert's is done with the proper sprightly verve, marred only by rather coarse recording of the full orchestra.

BACH

Bach: Sonata (Unaccompanied Flute) in A Minor.

René Le Roy. 4 sides, 2-12" discs, Nos. MC-1110/1, in Set MC-32, price complete with album \$3.50.

Another Musicraft "first," the unique unaccompanied flute sonata represented heretofore by the Sarabande movement only, played by Marcel Moyse on C-17066D (listed as "unidentified" on the imported pressing, CDF1801, in the *Encyclopedia of Recorded Music*). But whether it is actually a work by Bach or not is a debated question. Dr. Alfred Einstein says it is, and that's about as good authority as one can get, but C. S. Terry thinks it is probably spurious, adding rather morosely that it's "of little interest" anyway. Bachians can take their choice and I think they're likely to accept it as genuine, even if not highly inspired. The sonata comprises four movements: *Allemande*, *Corrente*, *Sarabande*, and *Bourrée Anglaise*, and it's not nearly as dull as Mr. Terry would have one believe, at least as played here with the impeccable technique and delicate phrasing of a René Le Roy, excellently recorded. The only extensive work for unaccompanied flute on records it should make a strong appeal to flutists if only mild enticement to Bachians.

Bach: Trio-Sonata (Flute, Violin, Basso Continuo) in G major. The Danish Quartet (flute, violin, 'cello, piano). 2 sides, 12" imported disc, No. G-DB5221, price \$2.50.

The Danish Quartet (Gilbert Jespersen, Erling Bloch, Torben Svendsen, Lund Christiansen) that gave us the enchanting Handel "Concerto" à 4 in D minor (G-DB5218, reviewed in the *Record Supplement* for last February) makes a welcome reappearance in this genial trio-sonata, No. 2 in Vol. 8 of the Peters Edition of Bach chamber works. Again the labeling—"Suite No. 1 in G major"—is misleading: I wish one of the quartet's members were as good a musicologist as they all are good musicians. The trio-sonata has been recorded before, but poorly, by a Pro Musica Ensemble (PM-101 or TM-TI), and more recently by the Moyse Trio, omitting the 'cello reinforcement of the figured bass (G-DB5076—not yet received in this country), also in part on a Victor Educational disc (V-21948). The bass part of the present work is identical with the Violin-Clavier Sonata discovered in 1928 and recorded by Busch and Serkin (G-DB1434). The Danish Ensemble plays and is recorded well here, but both music and performance seem to have less spontaneity and conviction than those of the earlier Handel "Concerto" disc.

BEETHOVEN

Beethoven: Fidelio—Overture. London Philharmonic Orchestra conducted by Felix Weingartner. 2 sides, 12" disc, No. C-69545, price \$1.50.

Having recorded all nine Beethoven symphonies (although his oldish "Pastorale" is badly in need of re-doing). Weingartner now seems to be embarking on the overtures. This is his fourth, preceded by *Egmont* (C-69195D), *Die Geschöpfe des Prometheus* (C-68220D in CM-197), and *Leonore No. 2* (CM-X96). All of the some seven existing versions of the *Fidelio* Overture date back several years (except for an Abendroth performance on O-4617 that I have not yet heard) and there can be little question of Weingartner's again capturing top honors.

Beethoven: Symphony No. 1 in C major, Op. 21 (7 sides) & Brahms: Tragische Ouvertüre, Op. 81 (3 sides). B.B.C. Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs, Nos. V-15383/7, in Set VM-507, price complete with album \$10.00 (Parcel Post prepaid to any part of the U. S. A.).

I may seem to do a good deal of carping about some Victor releases, but it is oftentimes merely because Victor has set such high standards for itself that it must be judged by them. Sometimes, however, it is for careless errors or lapses of taste that are inexcusable in a record-publishing house of its stature and distinction. And such is the case here, where for no logical reason—except that each work happens to fall on an odd number of record sides—Beethoven's First Symphony and Brahms' Tragic Overture are incongruously coupled in a single album set. Such a stunt not only seems stupid to me and worthy of castigation for whatever value my opinion may have, but I should stress it in any case I know that it will make the same unfavorable impression on (and be deeply resented by) thousands of record buyers.

Each of these unhappily mated works ranks among Toscanini's finest concert performances and each has been effectively transferred to discs, happily with some of the recording spaciousness that is so lamentably missing in his gramophonic performances with the N.B.C. Symphony in this country. Yet curiously enough neither the Overture nor the Symphony is completely convincing despite the many admirable qualities with which they are projected. In the former I miss the eloquent breadth and sombre sonority of the Beecham version (CM-X85). Toscanini gives the music perhaps more lucidity, certainly more brilliance, but for me at least his reading never strikes far below the surface. And in the Symphony too the chief merit of the present version is the subtlety, precision, and polish of the playing, superior to that of Weingartner's performance (CM-321), but unfortunately Toscanini does not seem to me to catch as much of the rustic humor and naive tenderness of this blithe and usually underestimated music as Weingartner got in his set, technically less perfect though it may be.

For Toscanini devotees this album-mélange will be a sheer delight throughout; others are likely to find one work or the other of considerable appeal. I can't honestly see that either represents Toscanini at his topmost best, but at least the clarity and finish of the orchestral playing throughout certainly is characteristic of what we expect from him.

Boellmann: Suite Gothique, Op. 25—4th Mvt., Toccata & Gigout: Toccata. Edouard Commette (St. Jean, Lyons, Cathedral Organ). 2 sides, 12" disc, No. C-69523D, price \$1.50.

I doubt that this is a new release, for it sounds to me like oldish recording and I presume the disc is a re-listing of C-50125D (withdrawn). There is perhaps some call for it for the bombastic Boellmann Toccata is available domestically only by Mignan on D-20640, and the more restrained Gigout work not at all. However, it cannot be recommended as a good example of either organ recording or M. Commette's playing.

BRAHMS

Brahms: Nine Deutsche Volkslieder. Ernst Wolff (baritone, in German) with his own piano accompaniments. 4 sides, 2-12" discs, Nos. C-69541/2D, in Set CM-X128, price complete with album \$3.25.

No. 15, *Schwesterlein* (Book 3, No. 1); No. 16, *Wach' auf, mein Herzensschöne* (Bk. 3, No. 2); No. 41, *Es steht ein' Lind'* (Bk. 6, No. 6); No. 12, *Feinsliebchen, du sollst* (Bk. 2, No. 5).

No. 14, *Maria ging aus wandern* (Bk. 2, No. 7); No. 25, *Mein Müdel hat einen Rosenmund* (Bk. 4, No. 4); No. 2, *Erlaube mir, fein's Mädchen* (Bk. 1, No. 2); No. 6, *Da unten im Tale* (Bk. 1, No. 6); No. 5, *Die Sonne scheint nicht mehr* (Bk. 1, No. 5).

The designation "*Deutsche Volkslieder*, Vol. 1" is a bit misleading: this is Mr. Wolff's first volume of the Brahms folk songs, not Brahms'. Brahms published forty-nine songs under this title, divided into seven books of seven songs each (Book Seven, however, was written for soloists and small chorus). In the sub-head above I have given the songs sung here their individual numbers and also a reference to their place in the separate "books." Of this group of nine, five have never been recorded before: Nos. 16, 41, 14, 6, and 5.

Mr. Wolff sings and plays in his familiar informal style, and his lack of tonal variety and flexibility are less of a handicap here than in some of his more ambitious gramophonic essays. His straightforward, unpretentious presentation has qualities of sincerity and simplicity that partly atone for his vocal deficiencies. However, he is not helped—at least on my review copies—by the rather noisy surfaces of his discs.

Brahms: Tragische Ouvertüre. See under Beethoven: *Symphony No. 1 in C major*.

Carpenter: When I bring you colored toys; Griffes: By a lonely forest pathway; Tchaikovsky: Pilgrim's Song, Op. 47, No. 5. Glenn Darwin (baritone, in English) with piano accompaniments by Elsa Fiedler. 2 sides, 12" disc, No. V-36224, price \$1.25.

An interesting disc from Victor's Educational Lists, coupling two well liked American songs with a familiar Tchaikovsky air, all straightforwardly sung and well recorded.

Chabrier: Bourrée Fantasque & Idylle. See under *Collections (French Piano Music)*.

Charles: The House on the Hill & Warren: My Parting Gift. Frederick Jagel (tenor, in English) with piano accompaniments by Edwin McArthur. 2 sides, 10" disc, No. V-1979, price \$1.50.

A series of discs by Mr. Jagel of the Metropolitan Opera Company has been promised for some time, but his only gramophonic appearance has been in the Stokowski *Siegfried* "synthesis" set (VM-441, May 1938 *Record Supplement*). The present disc is very much an anticlimax: two undistinguished encore songs by Ernest Charles and Elinor R. Warren (the latter to words by Mrs. Lawrence Tibbett). The singer's admirers will undoubtedly enjoy it, but I think it's kindest to defer comment on Jagel as a recording artist until he can be heard in more consequential musical fare.

Chopin: Twelve Etudes, Op. 25 & Three Nouvelles Etudes. Raoul Koczalski (piano). 8 sides, 4-12" imported discs, Nos. PD-67242/5, price \$10.00 the set (plain album 50c additional).

No. 19 (7) in C sharp minor & No. 22 (10) in B minor (PD-67242)

No. 14 (2) in F minor, No. 17 (5) in E minor, No. 20 (8) in D major, No. 21 (9) in G flat major, No. 13 (1) in A flat major (PD-67243)

No. 23 (11) in A minor & 3 Nouvelles Etudes—No. 25 in F minor, No. 26 in D flat major, No. 27 in A flat major (PD-67244)

No. 15 (3) in F major, No. 16 (4) in A minor, No. 24 (12) in C minor, No. 18 (6) in G sharp minor (PD-67245)

Mr. Koczalski (who seems to have dropped the "von" that always appeared in his name on his earlier records) is the fourth to record the complete set of Op. 25 Etudes, following Bachaus, Lortat, and Cortot. Like them he has also done the Op. 10 Etudes, but these discs (PD-67262/4) are not yet available in this country. Koczalski's

arrangement of the fifteen studies played here seems needlessly complicated, as the sub-heading above indicates. The main numbers, by the way, are these of the complete series of twenty-seven etudes; those in parentheses are these of Op. 25 only.

These readings, recorded with clean competence, are recommended particularly for students' use: they follow the scores with scrupulous accuracy and every detail is clearly captured. Apart from that, however, there is little to be said for them, for Koczalski seems completely lacking in imagination and warmth.

Debussy: *Prélude No. 4—Les sons et les parfums tournent dans l'air du soir.* See under Collections (French Piano Music).

Dvorak: *Sonatine (Violin and Piano) in G major, Op. 100 (3 sides) & Slavonic Dance No. 8 in G minor (arr. Press).* Ossy Renardy & Walter Robert. 2-12" discs, Nos. C-69543/4D, in Set CM-X129, price complete with album \$3.25.

I don't think the G major Sonatine has ever been recorded before in its entirety, although it has been represented on discs by a Kreisler arrangement of the second movement (entitled "Indian Lament", V-7225, etc.) and an ancient acoustic version of the Scherzo (entitled "Tyrolean Dance"). The work is the last of those Dvorak wrote in America (1893), particularly for his own children, but as the composer himself said of it, "It is intended for the young, but the grown-ups, too, may not be unwilling to amuse themselves with it." The "American" flavor some commentators have found in the Sonatine seems even fainter than that the "New World" Symphony and "American" Quartet, but the music, for all its unpretentiousness, has a gay, wayward charm and a simple, tender lyricism that many grown-ups will find hard indeed to resist. Eighteen-year old Mr. Renardy plays it with the proper youthful verve and straightforwardness, impressing one with his good taste and sensibility even more in this modest work than in his frankly virtuoso gramophonic appearances. The Press transcription of the eighth Slavonic Dance, on the odd side, reveals a more glittering facet of his extraordinary talent, and he is excellently recorded and accompanied throughout.

Eccles: *Song from the She-Gallant.* See reverse-side
Arne: *Where the bee sucks.*

Falla: *Canción Popular Española No. 4—Jota & Obradors: Don Quijote de la Mancha—Consejo.* Lucrezia Bori (soprano, in Spanish) with piano accompaniments by George Copeland. 2 sides, 10" disc, No. V-1978, price \$1.50.

I think this is the first Bori release we have had since the Operatic Album (VM-405) of January 1938, and it is good indeed to hear her again—and in excellent voice—in the Spanish repertory in which she excels. With

another specialist in Iberian music to accompany her, she sings the jaunty Jota from Manuel de Falla's *Canciones Populares Españolas*, coupled with a less familiar piece by J. Obradors, a composer on whom I have been able to find no information (except that some Spanish folk songs arranged by him have been recorded by Cristina Maristany on PD-47233). *Consejo* is an extremely sprightly little air and one that gives both Miss Bori and Mr. Copeland a grand opportunity for a genuinely captivating performance.

Fauré: *Barcarolle No. 5, Op. 66.* See under Collections (French Piano Music).

Francaix: *Trio (Violin, Viola, 'Cello) in C major.* The Pasquier Trio. 4 sides, 2-12" discs, Nos. C-69558/9D, in Set CM-X130, price complete with album \$3.25.

Jean Francaix (b. 1912), protégé of Nadia Boulanger and white-haired boy of the younger French composers, has been represented on discs before by his Piano Concertino (T-E2175) and Concerto (V-15114/5), and a *Sérénade Comique* for saxophone quartet (C-388M). The present String Trio, the first example of his chamber writing I have heard, was written in 1933 specifically for the Pasquier Trio, to whom it is dedicated, and comprises four movements: *Allegro Vivo* (for muted strings), *Scherzo (Vivo)*, *Andante* (for muted strings), and *Rondo (Vivo)*. The "vivos" give a good clue to the character of the work, even if one has not already made the acquaintance of Francaix's sprightly style. Except for the momentary—and rather obvious languors of the Andante, the young Frenchman writes with seemingly inexhaustible verve, energy, and wit. There are touches of Scarlatti, more of Poulenc and Ravel, but for all his fluency Francaix stamps the work with his own blithe personality. The Pasquier brothers play brilliantly, as always, and succeed admirably in communicating to the listener the music's high spirits and gusto.

Galuppi: *Sonata (Piano) in D major.* Jacob Feuerring. 2 sides, 12" disc, No. TI-1313, price \$1.50.

It is good to get another previously unrecorded work by Baldassare Galuppi (1706-1785). Famous in his own day for his operas, he is known on discs only by a few instrumental pieces, most of them excerpts from unidentified sonatas. The exceptions are the Harpsichord Sonata in A major played by Anna Linde (MIA-7) and of course the present work, similarly pleasant if not highly distinguished music, played here with unassuming simplicity and excellently recorded.

Giordani: *Caro mio ben & Handel: Serse—Recit. & Aria, Ombra mai fu (Largo).* Heinrich Schlusnus (baritone, in Italian) with organ & orchestral accompaniments respectively. 2 sides, 12" imported disc, No. PD-67250, price \$2.50.

Apparently this is a re-recording of PD-66984 (that dates back to the early 1930's), but I suspect that it is merely a re-listing of the same performances under a new number (the old disc is not available for comparison). At any rate, the recording still sounds clear and strong, although obviously not of current vintage, and Schlusnus sings with fine breadth and eloquence. Under any number these are still to be ranked among the best recorded performances of the familiar airs.

Griffes: By a lonely forest pathway. See under **Carpenter:** When I bring you colored toys.

Halvorsen: Entry of the Boyards. See odd-side of **Ravel:** Boléro.

HANDEL

Handel: Concerto (Organ and Orchestra) No. 1 in G minor, Op. 4, No. 1—1st (Allegro) & 2nd (Andante) Mvts. Alfred Sittard & Berlin Philharmonic Orchestra conducted by Leopold Ludwig, 2 sides, 12" imported disc, No. PD-67257, price \$2.50.

Pending the recording of a complete series of the Handel Organ Concertos (and I have heard rumors that one is in preparation), it is good to get even two isolated movements, for the gramophonic repertory of these works is sadly inadequate. Most of the available material is played in arrangements for unaccompanied organ and all are poorly recorded. The present disc at least demonstrates how effectively Handel's organ and orchestral writing may be captured by engineers today (although I believe it can be done even much more successfully than here) and whets one's appetite for more extensive examples. Sittard and the accompanying orchestra under Ludwig stress the grand, heroic quality of Handel's work: its "bigness" is admirably caught here, but at the expense of the spontaneity, flexibility, and verve that are also no less characteristic of the music.

Handel: Serse—Ombra mai fu (Largo). See reverse-side of **Giordani:** Caro mio ben.

Handel: Sonata (Oboe and Basso Continuo) in G minor, Op. 1, No. 6. Mitchell Miller (oboe) & Yella Pessl (harpsichord). 2 sides, 12" disc, No. V-15378, price \$2.00.

The first complete recording of this work, previously represented by two movements only, played in an oboe and piano version on C-D6299, long withdrawn. There are four movements to the complete sonata: *Larghetto*, *Allegro*, *Adagio* (brief) *Allegro*, and they comprise another of those enchanting chamber works by which Handel is still seldom known, piquant and vivacious in the quick passages, lyrically expressive in the slow movements. Mr. Miller (who is new, I think, to records) and Miss Pessl (familiar under both Columbia and Victor labels) play

it deftly, but with less gusto than they might have given it. And I wish the harpsichord weren't quite so modestly relegated to the background, but both it and the rather sweet tone qualities of the oboe are transparently caught in the first-rate recording.

HAYDN

Haydn: Three Sonatas (Piano). Jacob Feuerring. 6 sides, 3-12" discs, Nos. TI-1309/11, in Set TI-6, price complete with album \$5.00.

Sonata No. 35 in C major (TI-1309)

Sonata No. 34 in E minor (TI-1310)

Sonata No. 37 in D major (TI-1311)

Haydn's piano sonatas have been neglected both in concert and on records, and the average musician and layman is likely to think they represent a very minor part of his work. True enough, they hardly compare with his symphonies and string quartets; nevertheless there is a wealth of grand music here that cries for revival and it is with lively pleasure that I welcome the present set of three sonatas, none of which has ever been recorded before as far as I know. Until it came along we have had only two other works in general circulation: No. 23 in F major, played by Loesser (FRM-19) and No. 52 in E flat major, played by Horowitz (V-8489/90). Several other recordings, including those by Violet Gordon Woodhouse (harpsichord) and Kathleen Long have been withdrawn. (The numbers used here, by the way, are those of the B & H Edition of Haydn's Works.)

Mr. Feuerring, a newcomer to records, is obviously no world-shaking virtuoso, but these performances reveal him as a pianist of competence and good taste, who plays without incongruous affectations and who is excellently recorded. A notable album-set and another of those admirably chosen and presented works for which every record collector should feel a debt of real gratitude to the enterprising Timely Record Company.

Haydn: Symphony No. 94 in G major ("Surprise"). Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow, 6 sides, 3-12" discs, Nos. C-69546/8D, in Set CM-363, price complete with album \$5.00.

The best of the four existing versions of the popular "Surprise" Symphony (Koussevitzky, VM-55) dates back to 1929, which gives Columbia's engineers generous opportunity to reveal their skill in the second release by Barlow and the C. B. S. orchestra (the first was Deems Taylor's *Through the Looking Glass*, CM-350, reviewed in the January 1939 *Record Supplement*). As with the previous set, the recording here was made in Liederkrantz Hall, New York City; it is characterized by good spaciousness and clarity, and it seems to be free from the excessive monitoring that was one of the few flaws in the earlier album. Mr. Barlow, as anyone who knows his broadcast

performances would expect, gives a clean and vivacious reading of the symphony. Housed in a handsome album, this set ranks immediately as the best available version of the "Surprise" and it should be as popular on discs as the symphony itself is in the concert hall, and over the air.

Victor Herbert Melodies. Anne Jamison (soprano), Tom Thomas (Baritone), Jan Peerce (tenor) with the Victor Salon Group and Concerto Orchestra conducted by Nathaniel Shilkret. 10 sides, 5-12" discs, Nos. V-12589/93, in Set VM-C33, price complete with album \$7.50 (Parcel Post prepaid to any part of the U. S. A.).

Naughty Marietta—Ah! sweet mystery of life,
'Neath the Southern Moon, I'm falling in love,
Italian Street Song (V-12589)

The Fortune Teller—Gypsy Love Song, Romany Life, Czardas & Mademoiselle Modiste—Kiss Me Again (V-12590)

Badinage (arr. Sanford), **Air de Ballet, & Al Fresco** (V-12591)

Babes in Toyland—March of the Toys, In the Toy-maker's Workshop, Never Mind Bo-Peep, Go to Sleep Slumber Deep, Toyland, I Can't do That Sum (V-12592)

The Red Mill—For Every Day is Ladies' Day, Isle of My Dreams, When You're Pretty, Whistling Song, Moonbeams Shining, Because You're You, The Streets of New York & Sweethearts—While on Parade, For Every Lover, The Angelus, Pretty as a Picture, Jeannette, Sweethearts Waltz (V-12593)

After the Decca album of Victor Herbert melodies, reviewed last month, I had not expected to meet another collection of his bland tunes so soon. As might be gathered from my comment on the earlier set, I am no admirer of the Irish-American claimant to Sullivan's crown, the indefatigable hero of the air waves, so I am scarcely fitted to judge the present set, essentially a re-make of Shilkret's Herbert album No. 1 (VM-C1) of 1928. It's more elaborate than Decca's in contents, dressed-up orchestrations, and presentation, and it also enlists some notable broadcast stars as soloists and makes its primary appeal to admirers of radio program hours and style. I still don't like it.

Herbert: The Fortune Teller—Gypsy Love Song & The Only Girl—When You're Away. Charles Kullman (tenor, in English) with orchestral accompaniments. 2 sides, 10" disc, No. C-17135D, price \$1.00.

Herbert again, this time two favorite airs delivered without to many flourishes by Charles Kullman. He is in good voice and is recorded well, but there is as little distinction to the performances as there is to the facile melodies themselves.

Humperdinck: Am Rhein & Schumann: Wanderlied, Op. 35, No. 3. Heinrich Schlusnus (baritone, in German) with piano accompaniments by Franz Rupp & Sebastian Peschko respectively. 2 sides, 10" imported disc, No. PD-62801, price \$2.00.

Unlike the Giordani-Handel disc above, this is surely a new Schlusnus recording, for he has never done the Schumann *Lied* (often known by its first words, "Wohlauf noch getrunken") on discs before. The Humperdinck song was done before on PD-62679, formerly available in this country as B-85003; the present performance is probably a re-recording rather than re-pressing, but I cannot swear to it without comparison of the matrix numbers. In any case, however, this as well as the Schumann side is a good example of Schlusnus' fine voice and effective style.

Lembcke: Mailed. See reverse-side of R. Strauss: *Traum durch die Dämmerung*.

Liszt: Concerto (Piano and Orchestra) No. 2 in A major (5 sides) & **Schubert-Liszt: Gretchen am Spinnrade** (piano solo). Egon Petri & London Philharmonic Orchestra conducted by Leslie Heward. 6 sides, 3-12" discs, Nos. C-69552/4D, in Set CM-362, price complete with album \$5.00.

It is curious that this so-called "Life and Adventures of a Melody" has never achieved the same popularity as the much less distinctive E flat (or "Triangle") Concerto. The melody itself is a luscious, melting air, but it sticks in one's mind, and Liszt's various metamorphoses of it are worked out with immense ingenuity and brilliance. Here, as in so many of his other works, there are innumerable details and effects that have been adopted by many a later composer. But the prime feature of this set is the recorded performance, one of the utmost solidity, clarity, and dramatic power. Petri is in top form and he is given magnificent support by Heward's orchestra and Columbia's London recorders. It is surely not too much to say that this is one of very finest available examples of piano and orchestra on discs.

Liszt: Hungarian Rhapsody No. 15 (Rakóczy March) & Venezia e Napoli—No. 1, Gondoliera. Edward Kilenyi (piano). 2 sides, 12" imported disc, No. PAT-PAT79, price \$2.00.

Kilenyi does a deft job with the undulating *Gondoliera* and bangs out bravely in the none too effective piano version of the *Rakóczy March*, but the recording is not too kind to his apparent excellent command of tonal qualities.

McDonald: Third Symphony—Cakewalk (Scherzo) & Menotti: Amelia Goes to the Ball—Overture. Philadelphia Orchestra conducted by Eugene Ormandy. 2 sides, 12" disc, No. V-15377, price \$2.00.

A felicitous coupling of two lively bits of contemporary native symphonic writing, played with great verve and

recorded with exceptional brilliance. Harl McDonald has been represented on discs before both as a conductor and composer—in the latter rôle by the *Rumba* from his "Rumba" Symphony and a *Dance of the Workers* (V-8919), and *Two Hebraic Poems* (V-14903). The boisterous Cakewalk played here has an infectious drive and amusing echoes of the old ragtime idiom. Gian-Carlo Menotti (b. 1911) appears here for the first time on records, despite the fact that his *Amelia Goes to the Ball* scored an unprecedented success a couple of years ago and a new opera, *The Old Maid and the Thief* was recently produced with great fanfare over an N. B. C. broadcast. The overture to the former work is a spirited curtain-raiser, but except for its high spirits and fluent writing it gives little hint of the keen theatrical sense and none at all of the skill in setting his own text that made *Amelia* so effective a work on the stage. Some solo and ensemble vocal excerpts would be more welcome. However, as it is this disc is a notable addition to the recorded American repertory, of no high significance to be sure, but rich in vivacity and entertainment value.

MOZART

Mozart: Concerto (Piano and Orchestra) No. 18 in B flat major, K. 456 (7 sides). Lili Kraus & London Philharmonic Orchestra conducted by Walter Goehr. **Mozart: Unfinished Sonata (Piano and Violin) in C major, K. 404** (1 side). Lili Kraus & Simon Goldberg. 4-12" imported discs, Nos. P-R20404/7, price \$8.00 the set (plain album 50c additional).

Re-listing the superb Lili Kraus performance of an otherwise unrecorded Mozart Concerto, reviewed in the February 1939 *Record Supplement*. The imported album for this set is no longer available.

Mozart: Die Liebesprobe (L'Epreuve d'Amour) — Ballet Suite (arr. Seitz). London Philharmonic Orchestra conducted by Efrem Kurtz. 2 sides, 12" disc, No. C-69560D, price \$1.50.

An odd bit of quasi-Mozartiana, lately popular as a ballet production, *Die Liebesprobe*, or *L'Epreuve d'Amour* as it is better known in this country, has rather obscure origins. According to the magnificent new edition of the Köchel Index by Alfred Einstein, a copy of this one act ballet-divertissement was discovered by Ludwig Seitz in 1928. Only eight of the sixteen pieces it includes are to be ascribed to Mozart himself, and of the seven given on the present disc only three seem to be taken from these eight: the Overture that begins Side 1 and the Contratanz that opens Side 2 (both from K. 106, New K. 588a—Overture and Three Dances), and the final piece on Side 2 which I think is the Contratanz No. 4 from the set K. 462, New K. 448b. However, without scholarly advice it would be hard to tell what part of the work was Mozart's and what spurious. Even the genuine parts are insignificant Mozart, and there is little to the music

except its eighteenth-century charm and high spirits. Kurtz tosses it off with conventional ballet performance aplomb and his orchestra is brightly recorded. A pleasant little disc, but of no great consequence in the gramophonic Mozart repertory.

Obradors: Don Quijote de la Mancha—Consejo. See reverse-side of Falla: *Jota*.

Paganini: Variations on "Nel cor piu non mi sento" (arr. Prihoda). Vasa Prihoda (violin) & Otto A. Graef (piano). 2 sides, 12" imported disc, No. PD-35091, price \$2.50.

This is the only available recording of Paganini's variations on the air from Paisiello's *La Molinara* (that also served Beethoven as a subject for a set of piano variations), replacing Prihoda's ancient version on PD-66492/3, long withdrawn. I don't think these virtuoso flourishes will have much appeal except to professional fiddlers or violin students, but they are played with great dexterity and éclat and are excellently recorded.

Peel: The Early Morning. See reverse-side of Arne: *Where the bee sucks*.

Pierné: Nocturne en Forme de Valse, Op. 40, No. 2. See under Collections (French Piano Music).

Poldini: Poupée Valsante. See reverse-side of Rimsky-Korsakov: *Sadko—Song of India*.

Rachmaninoff: Etude Tableau in F minor, Op. 33, No. 1 & Prelude in G sharp minor, Op. 32, No. 12; Scriabin: Etude, Op. 2, No. 1 & Prelude, Op. 11, No. 2. Anatole Kitain (Piano). 2 sides, 12" disc, No. C-69569D, price \$1.50.

A fine miniature recital of Russian piano music, with two pieces—the Rachmaninoff Etude Tableau and the Scriabin Prelude—recorded for the first time. Kitain's previous discs have all been good, as I remember them, but this is surely the best, combining first-rate playing and recording with a refreshing and effective choice of material.

Rachmaninoff: Rhapsody on a Theme of Paganini, Op. 43. Benno Moisevitch (piano) & London Philharmonic Orchestra conducted by Basil Cameron. 6 sides, 3-12" imported discs, Nos. G-C3062/4, price \$6.00 the set (plain 3-pocket album 50c additional).

Rachmaninoff himself recorded—in 1935—this Rhapsody on Paganini's Caprice, Op. 1 No. 24 (that also served Brahms as the basis of his Paganini Variations for piano solo) and it has been a close rival to his famous Second Piano Concerto set (VM-58) in public favor. Rachmaninoff is so superbly equipped a pianist and was given such brilliant accompaniment and recording in his own version of the Rhapsody, that any other pianist must have plenty

of nerve to challenge him on his own grounds. But Moisevitich has no lack of either nerve or skill, and while this set was issued in England as a popular price release ("Four Shilling Classics"), it gives the composer's own "celebrity" album an excellent run for its money. The advances made in recording since 1935 are not too obvious here and benefit the accompanying orchestra more than they do the pianist; many details come out more cleanly but something of the splendid sonority and excitement of the earlier performance has been lost. Nevertheless, there is magnificent playing here and many are likely to give Moisevitich the preference over Rachmaninoff himself. At any rate, comparison of the two sets is an invaluable musical and gramophonic experience.

Rameau: La Timide, L' Indescrete, La Pantomime, La Cupis, & Tambourins. Georges Barrère (flute), Carlos Salzedo (harp), Horace Britt ('cello). 4 sides, 2-10" discs, Nos. V-1975/6, price \$3.00 the pair.

Barrère has been heard on Victor discs before (Bach flute and clavier sonatas, in VM-406), but I think this is the first appearance of his popular ensemble, except of course in the probably slightly distributed New Music Quarterly Recording of the finale of Wallingford Riegger's Trio (NMQR-1012). It is unfortunate that the group could not have found material originally scored for its instruments, but these *Pièces de clavecin en concerts, avec un violon ou une flute* bear transcription to this particular medium reasonably well. They are delicately drawn lyric miniatures and the Barrère-Salzedo-Britt Ensemble plays them with neatness and expressiveness, but I think their appeal will be stronger for admirers of the group in concert than to devotees of old music and Rameau in general, for the atmosphere of antique charm is laid on rather thickly and the music exchanges much of its original vitality for the fragile grace of a museum piece.

RAVEL

Ravel: Alborado del Gracioso (Miroirs No. 4). Jesus Maria Sanromá (piano). 2 sides, 10" disc, No. V-4425, price \$1.00.

Sanromá is one of the most skillful American pianists specializing in the modern repertory and it is high time we had examples of his solo playing (as well as those with the Boston "Pops" Orchestra, and more recently with Primrose in the Hindemith Viola Sonata, VM-547, reviewed last month). I wish, however, his solo series might have started with a more interesting choice of material, for Ravel's sardonic morning serenade has been recorded several times before in both its piano and orchestral versions (though to be sure none of the former is available domestically). It's a saucy little piece, and its wit and metallic impact are brilliantly caught in Sanromá's ably recorded performance, but I look for far more exciting discs from him in the future.

Ravel: Boléro (3 sides) & Halvorsen: Entry of the Boyards. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs, Nos. V-12174/5, in Set VM-552, price complete with album \$3.50.

The Boléro still beats out its interminably repeated rhythm and apparently even innumerable dance band condensations have not killed its audience appeal, even if the electrifying novelty of its first performances has long since evaporated. Anyway, the four existing full-length symphonic disc versions date well back, and Ravel's ingeniously and subtly contrived variety in tone colors and combinations imperiously demands the full resources of modern recording. And that's what it gets here, plus a cleverly controlled build-up of dynamic power and intensity, superbly caught by Victor engineers who never seem more brilliant than when they are recording in Boston's Symphony Hall. In short, if you still want to hear the Boléro, this is easily the best set on discs. And for good measure, on the odd-side, Mr. Fiedler adds an alert and powerful reading of an older and more genial war-horse, Halvorsen's catchy *Bajarenes Indtæg*, better known as the *Entry—or March—of the Boyards*.

Rimsky-Korsakov: Sadko—Song of India (arr. Kreisler) & Poldini: Poupée Valsante (arr. Kreisler). Fritz Kreisler (violin) & Franz Rupp (piano). 2 sides, 10" disc, No. V-1981, price \$1.50.

Modern versions of two Kreisler encore hits, Poldini's little *Dancing Doll*, done with great bounce and sparkle, was reviewed from the imported pressing (G-DA1622, where it was coupled with *The Londonderry Air*) in the August 1938 *Record Supplement*. The *Song of India* is a re-make of the acoustic version (V-706*), played with excessively lush tone and phrasing.

D. Scarlatti: Sonatas in C major, L. 205, C minor, L. 352, G major, L. 490, Jacob Feuerring (piano). 2 sides, 12" disc, No. TI-1312, price \$1.50.

Feuerring has been given the same fine recording as he got for his Galuppi and Haydn Sonata discs reviewed elsewhere in this issue, but he displays little sense of Scarlattian style and spirit in these decidedly unexciting performances.

In addition, all three works have been recorded before: that in C minor by Myra Hess (C-4083M) and those in C major and G major by Yella Pessl on the harpsichord (C-17096D and C-17095D in CM-298).

Schubert: Gretchen am Spinnrade (arr. Liszt). See odd-side of Liszt: *Concerto No. 2*.

Schubert: Ständchen & Schumann: Die beiden Grenadiere, Op. 49, No. 1. Herbert Janssen (baritone, in German) with piano accompaniments by Michael Raucheisen. 2 sides, 12" disc, No. V-15379, price \$2.00.

A rather tardy addition to the domestic list of Janssen's fine *Lieder* discs, for this record in the imported pressing (G-DB3024) was released abroad in December 1936. The martial Schumann song is given a robust and stirring performance, but the familiar Schubert *Serenade* is a rather dull affair, sung with little enthusiasm and conviction to a pedestrian accompaniment.

Schubert: Twelve Valses Nobles, Op. 77. Lili Kraus (piano). 2 sides, 12" imported disc, No. P-R20429, price \$2.00.

Miss Kraus' set is the first time the Op. 77 Valses have been recorded as a unit in their original form, but several of the dances, particularly Nos. 9 and 10, are familiar from their prominent use in the Liszt *Soirée de Vienne* and various Schubert waltz potpourris arranged for orchestra. Both Miss Kraus and Schubert are at their lyrical best in these fragrant miniatures, each one a tiny tone poem in itself. An enchanting little record.

Schumann: Sonata (Violin and Piano) No. 1 in A minor, Op. 105. Adolf Busch & Rudolph Serkin. 4 sides, 2-12" discs, Nos. V-15393/4, in Set VM-551, price complete with album \$4.50.

The second of Schumann's two Violin Sonatas, D minor, Op. 121, was recorded several years ago by Yehudi and Hephzibah Menuhin (VM-233), but the present work has never been done before on discs. Like its companion it was completed in 1851 when Schumann was already seriously affected by mental disease, and while I agree with the author of the notes accompanying the present album that it hardly reveals "the disintegration of Schumann's musical nature" and "the uncertainty and vagueness of his thought" that some commentators have found in it, I do not find it as "beautiful and unaffected" as he claims it to be. It seems to me like a very routine example of romanticism, none too effectively expressed or suited to its medium. However, one is not likely to be overly conscious of that listening to this impeccably recorded performance by Busch and Serkin, for it's an exquisitely turned example of top-notch chamber playing.

Schumann: Die beiden Grenadiere, Op. 49, No. 1. See reverse side of Schubert: *Ständchen*.

Schumann: Wanderlied, Op. 35, No. 3. See reverse-side of Humperdinck: *Am Rhein*.

Scriabin: Etude, Op. 2, No. 1 & Prelude, Op. 11, No. 2. See reverse-side of Rachmaninoff: *Etude Tableau & Prelude in G sharp minor*.

de Séverac: Baigneuses au Soleil. See under Collections (French Piano Music)

Shostakovich: Three Fantastic Dances, Op. 1. See reverse-side of D'Albert: *Scherzo*.

JOHANN STRAUSS

J. Strauss: Die Fledermaus—Overture. Berlin Philharmonic Orchestra conducted by Wilhelm Furtwängler. 2 sides, 12" imported disc, No. PD-67121, price \$2.50.

There are some eighteen or more electrical recordings of *Die Fledermaus* Overture, but of them all Furtwängler's is surely played with the most intoxicating rhythmical verve, finest clarity and tonal variety. A notable disc in every respect.

J. Strauss: Waltzes—Volume 1. Symphony Orchestra conducted by Bruno Walter & Felix Weingartner. 8 sides, 4-12" discs, Nos. C-69561/4D, in Set CM-364, price complete with album \$6.00.

Rosen aus dem Süden, Op. 388 (Walter)

G'schichten aus dem Wiener Wald, Op. 325 (Walter)

Tausend und eine Nacht, Op. 346 (Weingartner)

Frühlingsstimmen, Op. 410 (Weingartner)

Not a new release, but a convenient re-listing as an album collection of four outstanding waltz discs in the Columbia catalogue. *Roses from the South* was previously available on C-9081M, *Tales from the Vienna Woods* on C-69029D, *Thousand and One Nights* on C-7246M, and *Voices of Spring* on C-7241M. All four discs show considerable signs of their recording age, but the performances themselves are still as gracefully turned and as irresistible as ever.

RICHARD STRAUSS

R. Strauss: Daphne—Verwandlung der Daphne ("Wind... spiele mit mir") (2 sides) & **O wie gerne blieb' ich bei dir** (1 side). Margarete Teschemacher (soprano, in German). **Daphne—Götter! Brüder im hohen Olympos!** (1 side). Torsten Ralf (tenor, in German). Both with the Saxon State Orchestra conducted by Karl Böhm. 2-12" imported discs, Nos. G-DB4627/8, price \$5.00 the pair.

A genuine novelty for Straussians: The first recorded excerpts from Strauss' latest opera, on a libretto by Joseph Gregor, produced last October in Dresden under the direction of Karl Böhm who conducts here. The first excerpt, *Daphne's Transformation*, is largely for orchestra alone; the soprano appears only at the beginning and end of the passage. The other two are more orthodox arias and the writing throughout is in the familiar late Strauss vein of *Arabella*, etc., with the usual impossibly high *tessitura*, taxing even the able voices of Teschemacher and Ralf to the utmost—and possibly beyond. For me this is emphatically dull, warmed-over music, cut to measure by an aged composer who has lost all his originality if none of his craftsmanship, but I imagine there will be many to disagree

with me. At any rate, we can have no quarrel over the excellence of the performances—both singers and orchestra—and the brilliantly sonorous recording.

R. Strauss: *Traum durch die Dämmerung* & Lembecke: *Mailed*. Lauritz Melchior (tenor, in German) with piano accompaniments by Ignace Stravogel. 2 sides, 10" disc, No. V-1980, price \$1.50.

Some of Melchior's earlier *Lieder* discs were done far too heroically for my taste; effective as the singing was, it smacked more of a performance in a large concert hall than the intimate reading best suited to gramophonic presentation. The same breadth and vigor mark the *May Song* by G. A. Lembecke (an unfamiliar name to me) and it's a rather routine encore piece as best. But the familiar Strauss song captures the authentic *Lieder* flavor; Melchior sings with almost too obvious restraint, but it is an admirably turned and recorded performance, surely one of the best of many disc versions.

TCHAIKOVSKY

Tchaikovsky: *Pilgrim's Song*, Op. 47, No. 5. See reverse-side of Carpenter: *When I bring you colored toys*.

Tchaikovsky: *Symphony No. 6 in B minor*, Op. 74 ("Pathétique"). Berlin Philharmonic Orchestra conducted by Wilhelm Furtwängler. 12 sides, 6-12" discs, Nos. G-DB4609/14, in Imported Set GM-323, price complete with album \$15.00.

The sixth electrical recording of the *Pathétique* and, except for the Mengelberg version (T-SK2214/8) that I have not yet heard, the only very recent version. Koussevitsky's performance (VM-85) of 1930 has long reigned supreme, meeting the challenges of even the Ormandy (VM-337) and Gaubert (CM-277) sets of 1937, but at last it has to bow to the all-round superiority of Furtwängler's. This is a superb bit of orchestral playing (clearly articulated and beautifully colored), interpretation (with the emotionalism of the music allowed to speak for itself without exaggeration or minimization), and recording: a gramophonic apotheosis of the B minor Symphony that is not likely to be approached for many years.

Warren: *My Parting Gift*. See reverse-side of Charles: *The House on the Hill*.

Wolf: *Der Freund & Der Musikant*. Herbert Janssen (baritone, in German) with piano accompaniments by Gerald Moore. 2 sides, 10" disc, No. G-DA1672, price \$2.00.

Of these two Eichendorff songs *Der Freund* has been done before only in an acoustic version by Schlusnus (PD-70658*, long out-of-print). *Der Musikant* by Domgraf-Fassbänder (G-EG3386) and Kipnis (in Vol. 5 of the

Wolf Society.) Janssen sings them ably enough, but neither performance is much better than routine.

COLLECTIONS

The Columbia History of Music by Ear and Eye, Volume V—Music in the Twentieth Century. Edited by Percy Scholes. 16 sides, 8-10" discs, Nos. C-DB1300/15, in Set CM-361, price complete with album and booklet, \$10.00 (Parcel Post prepaid to any part of the U. S. A.).

To be reviewed next month.

French Piano Music. Emma Boynet (piano). 10 sides, 5-10" discs, Nos. V-4415/9, in Set VM-549, price complete with album \$5.50.

Fauré: *Barcarolle No. 5*, Op. 66 (V-4415)

Pierné: *Nocturne en Forme de Valse*, Op. 40, No. 2 (V-4416)

de Séverac: *Baigneuses au Soleil* (V-4417)

Chabrier: *Bourrée Fantasque* (V-4418)

Chabrier: *Idylle* & Debussy: *Prélude No. 4—Les sons et les parfums tournent dans l'air du soir* (V-4419)

Unlike most conglomerate recorded "recitals" of this type, Miss Boynet's collection embodies an excellent choice of material: two works, those by Fauré and Pierné have not been recorded before, and except for the Debussy *Prelude* (included in Gieseking's recent album, CM-352) the others exist only on European discs of none too recent vintage. Emma Boynet, who has been heard on several releases before, is a protégée and assistant of the great French pedagogue, Isidore Philipp, and is to represent French piano music at that nation's exhibit at the New York World's Fair. She plays skillfully if without much individuality, but the recording lacks something of the richness and transparency of the best modern examples of piano discs.

FOLK MUSIC

American Negro Sinful Songs. Huddie Ledbetter ("Lead Belly") accompanying himself on the guitar. 10 sides, 5-10" discs, Nos. MC-223/7, in Set MC-31, price complete with album \$5.50.

CONTENTS: *Frankie and Albert* (MC-223, 2 sides); *Looky Looky Yonder*, *Black Betty*, *Yellow Women's Door Bells*, *Ain't Goin' Down to the Well No Mo'*, *Go Down Old Hannah* (MC-224, unaccompanied); *Poor Howard*, *Green Corn*, *Fannin Street* (MC-225); *The Boll Weevil* and *De Kalb Blues* (MC-226); *The Gallis Pole* and *The Bourgeois Blues* (MC-227).

This is claimed to be the first record album ever compiled of a native American folk singer: previous sets have been done by other than authentic folk singers, and while there have been a good many isolated discs of true folk stuff, they have usually been buried in obscure "Race" or "Hill Billy" catalogues or under obscure labels. "Lead Belly" is the famous Negro singer and guitarist whose exploits with music (and the law) have been recounted at length in the press and in John A. and Alan Lomax's book, *Negro Folk Songs as Sung by Lead Belly* published by Macmillan. He has made some other records, but they have done his unique talents little justice; here for the first time he is given a real opportunity to present a comprehensive picture of Negro secular songs: blues, ballads, hollers, work songs, and breakdowns. The feature of the set is probably his own elaborate version of *Frankie and Albert* (from which *Frankie and Johnny* was derived), and even more striking and original are the unaccompanied pieces on MC-224, particularly the work songs with their grunted "Uhs" that in real life accompany the stroke of a hammer or heave on a rope. But the whole set is remarkably varied and fascinating, one of the finest slices of raw Americana in the still sadly neglected gramophonic repertory of native music and folk lore.

Gypsy Memories. Maria Balinsky (soprano), Stephan Slepoushkin (baritone), Nayara (alto), Michael Dido (tenor), Nastia Polyakova (soprano), Nicolas Kovac (domra), George Yurka (guitar), The Zarkevich Ensemble, & Nicolas Matthey and his Gypsy Orchestra. 10 sides, 5-10" discs, Nos. D-2369/73, in Set D-42, price complete with album \$2.25.

CONTENTS: *Snowshoes, Riding the Troika, Flax, Sparkling Wine* (D-2369); *Stars and Courage* (D-2370); *Little Bricks, Sing Gypsy, Baikal* (D-2371); *Gypsy Reminiscence and You Never Loved Me* (D-2372); *Cossack Revels* (domra), *Autumn Wind and Samarkand* (guitar) (D-2373).

A sequel to two earlier Decca albums of *Russian and Hungarian Gypsy Music* (D-20) and *Roumanian Folk Songs and Dances* (D-21), devoted to Russian Gypsy aris (popular and traditional songs, rather than true folk stuff), and featuring a wide variety of ensembles and soloists, principally a celebrated singer of the Czarist regime, Nastia Polyakova, now known as "The Last of the Gypsies." The tunes have the real Gypsy abandon and exotic flavor, played and sung with infectious enthusiasm, vigorously if rather coarsely recorded.

Hebridean Folk Songs. Kitty Macleod (soprano, in Gaelic), unaccompanied. 6 sides, 3-10" imported discs, Nos. P-F3276/8, price \$4.50 the set, \$1.50 each (plain 3-pocket album 50c additional).

Calum Sgàire & Eilean Beag Donn A' Chuain (P-F3276)

Toirt M'Aghaidh Ri Diura (with piano acc.) & **An Ataireachd Ard** (P-F3277)

Isein Bhoidheach; Hi O Hi Rum & Morag Bheag (P-F3278)

The rich folklore of the Hebridean Islands off the coast of Scotland has generally been known only in the arrangements by Kennedy-Fraser and these versions have been used for most if not all the previously available recorded examples. But good as they are, they are touched up a bit, and it is a rare treat to get the present set of folk songs sung without accompaniment (with one exception) by a young school-teacher on the Isle of Lewis, just as she learned them from her parents and kinsfolk. These are not current releases, but that's of little importance as they are competently recorded, and every folk song collector will share my indebtedness to Mr. E. P. Jennings for having unearthed them from the Scottish Parlophone catalogues. Apparently not all of the songs are very old, for *Isein Bhoidheach* (Beautiful Bird) is a song of the War of 1914, but all have the true folk ring and are sung in movingly simple folk style—and a charming voice—by Miss Macleod. It is difficult to single out any song for special mention, but for those who wish to sample the set by one disc only, I recommend P-F3277 for the magnificent *Toirt M'Aghaidh Ri Diura*, one of the great melodies of all music. But scarcely less striking are the dance songs on P-F3278, somewhat reminiscent of the *Gower Reel* sung by Philip Tanner on imported C-FB1570; and indeed the whole set is one that no one interested in folk music can afford to pass by.

Asiatic-Russian Folk Songs (arr. Maximilian Steinberg). Lydia Chaliapine (soprano, in Russian) with orchestral accompaniments conducted by Julius Ehrlich. 4 sides, 2-10" discs, Nos. C-P4230/1M, price \$2.00 the pair.

Complaint of Abdurachman (Bashkir) & Turkestan Love Song (C-P4230M)

Dudar-Ai (Kazakstan) & Alt (Siberia) (C-P4231M)

Tremendous work has been done lately in Soviet Russia to collect the folk lore of the various Republics and I understand that many recordings of native singers have been made by the Soviet Gramophone Trust, but none of these has yet been made available in the United States. Until some examples are imported the present set serves to represent at least a small part of Asiatic Russian folk wealth. Lydia Chaliapin, daughter of the great Feodor, sings four works from the publications collected and arranged by the Russian composer Maximilian Steinberg (son-in-law of Rimsky-Korsakov), songs of unusual character—quite unlike the conventional airs, usually of gypsy origin, that ordinarily pass for Russian folk music with most Americans. She sings simply and quite effectively and is excellently accompanied and recorded.

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Benny Goodman and his Orchestra V-26211

"MAN ABOUT TOWN"
That Sentimental Sandwich & Strange Enchantment
Horace Heidt and his Musical Knight B-8343

"LOVE AFFAIR" and "NAUGHTY BUT NICE"
Wishing & Hooray for Spinach
Skinnay Ellis and his Orchestra V-26212

CUBAN AND SOUTH AMERICAN

Begin the Beguine—Bolero (Porter) & Oye Tu—
Rumba (Lecuona)
Nano Rodrigo's Havana-Madrid Orchestra V-26203
O Cantar do Gallo—Marcha. Almirante con Orquesta
Odeon—S. Bountman. Piriquinho Verde. Dyrceinha
Baptista con Conjuncto Regional D-20154

HOAGY CARMICHAEL SONG ALBUM

Washboard Blues, Little Old Lady, Lazybones, Rockin'
Chair, One Morning in May, Star Dust, Lazy
River, Moon Country, Riverboat Shuffle, In the
Still of the Night, Bone Yard Shuffle, Georgia on
My Mind, Glen Gray and Casa Loma Orchestra with
Hoagy Carmichael, Louis Armstrong, The Merry Macs,
Pee Wee Hunt, etc. 5-10". D-2394/9, in Set D-43,
\$2.25.

SWING CLASSICS

10 Inch — 75 Cents Each

Subtle Lament & Pussy Willow (Ellington)
Duke Ellington and his Orchestra B-8344
High Society & Sweethearts on Parade
Lionel Hampton and his Orchestra V-26209
Minor's Swing & Viper's Dream
Hot Club of France Quintet V-26218
Home James & Jesse
Harry James & Boogie Woogie Trio B-8350
My Hands Are Tied & Variety is the Spice of Life
Gene Krupa and his Orchestra B-8346
Counterpoint a la mode (Singer-Carr) & I've Been
Dreaming (Lang)—Phil Lang Orchestra B-8352
Tea for Two & There'll be Some Changes Made
Clarence Profit Trio B-8341
Class Will Tell & Jump Session
Don Redman and his Orchestra V-26206
Such a Tender Night & Walking Home in Spring
(Wilder)—Alec Wilder Octet B-8357

MISCELLANEOUS

The Student Prince—Selection (Romberg) & The
Vagabond King—Selection (Friml)—Drury Lane
Theatre Orchestra conducted by Charles Prentice
C-P7350M, \$1.25
Roses of Picardy (Wood, arr. Legrand) & I Made This
Song For You (Hess)—Ray Ventura and his Col-
legians C-7351M, \$1.25
High School Cadets & Fairest of the Fair (Sousa)
Edwin Franko Goldman Band V-26191
Pizzicato Polka (Delibes) & Beer Barrel Polka
Horace Heidt and his Musical Knights B-8354
Waltz of the Flowers (Tchaikovsky Nutcracker Suite)
& Dance of the Hours (Ponchielli Gioconda)
Lew White, organ solos V-36225, \$1.25
My Old Kentucky Home & Old Black Joe (Foster)
Joe Green, chimes V-26190
One Sweetly Solemn Thought (Cary-Ambrose) &
Jesus Savior—Pilot Me (Hopper-Gould)
Esther McNiff Curtis, symphonet V-26189